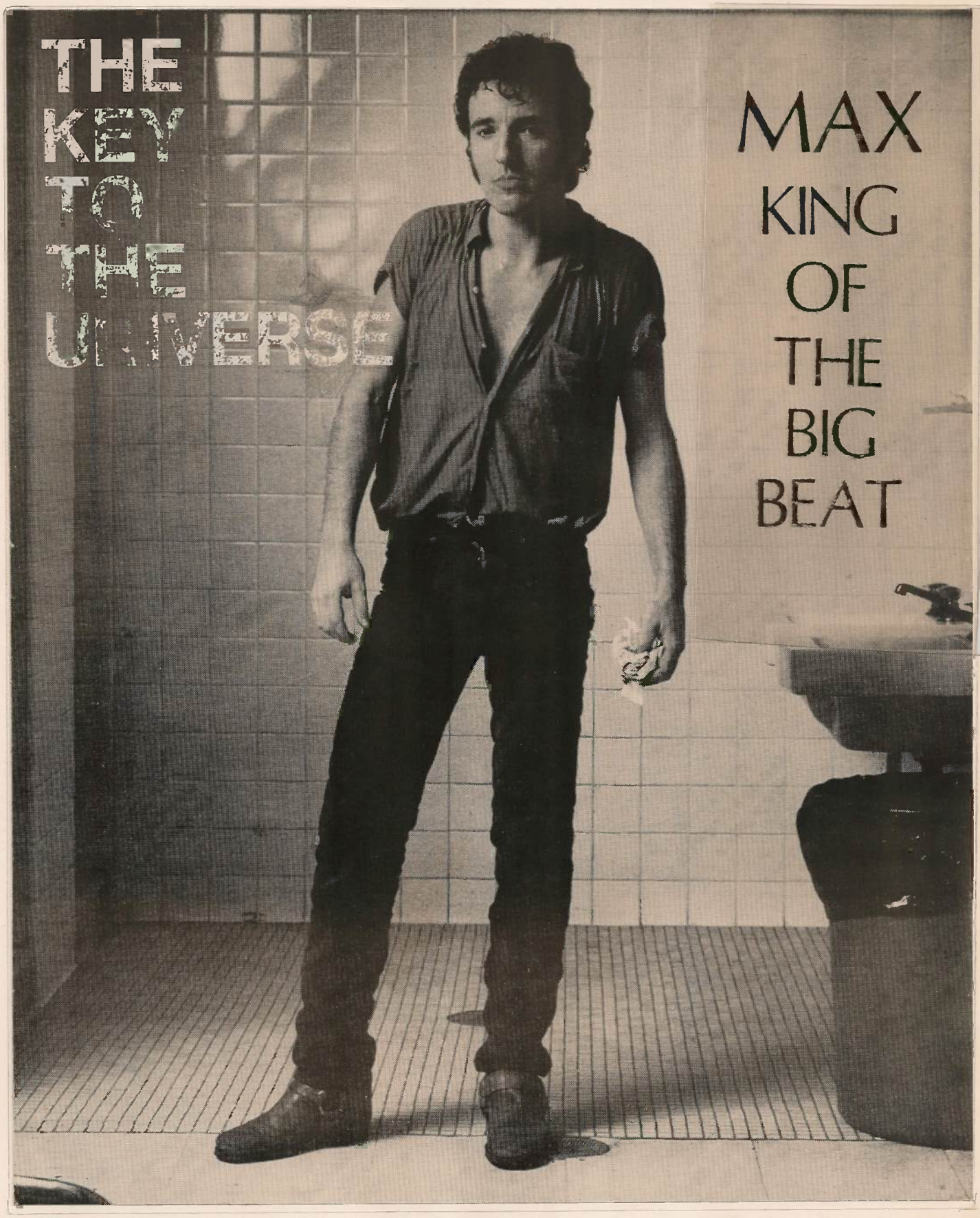
POINT BLANK

50p

7

THE JERSEY SOUND



BLANK CHECKS

The POINT BLANK Hall Of Fame

David Abberley
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Jeremy Benson
Holly Cara
CBS
Chantal Constant
Vera Dehnke
Gary Desmond
EMI America
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Jan Willis

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Production facilities: CMS

Provisions: Sainsbury's

Co-editor and assistant producer: Deborah

Editor and producer: Dan French

Reasons to believe

Bruce Springsteen & the E Street Band
Little Steven & the Disciples of Soul
CC & the Red Bank Rockers
Southside Johnny & the Asbury Jukes
Beaver Brown

23 Tradescant Road, London SW8 1XD, UK

A Wild & Innocent Production

"Spotlight on ME?!"

LOOK TO THE RIVER

Well I dreamed I was a gypsy
Riding the land
With a tambourine, a gypsy queen
And a rainbow caravan
Just an overland sailor
That's what I want to be
Stealing diamonds from the rich man
To throw in the sea
Singing, look towards the land
'Cause the land is the key
Keep an eye on the land
And an eye on the sea

Well I dreamed I was a cabin boy
On an American clipper line
Bringing cargo down to the colonies
Of South Caroline
Watering flowers for the captain
That they may not wilt
On the best old clipper
That McKay ever built
Singing, look towards the land
'Cause the land is the key
Keep an eye on the land
And an eye on the sea

Yes I dreamed I was the captain
Of a river queen
Caressing Mississippi waters
Down in New Orleans
Just a riverboat captain
That's all I want to be
Won't you all come on down
I'll let you ride my mama for free
Singing, look towards the river
'Cause the river is the key
Keep an eye on the river
And an eye on the sea
Don't you know that it's alright

Where the river flows
I will follow
Where the sun shines
I want to go
Mama take my hand
I want to bring you to the land
Where the wild wind blows
And the mountains grow
And the people know
Yes they know
You gotta let the river flow
Let it flow

Well I dreamed I was a bird
Flying high
And I looked down to the earth
And I asked myself why
Man is killing all other men
Well, mama how they die
Who made the crazy laws
And I wonder why
Look to the river
And the sky is the key
Keep an eye on the river
And an eye on the sea

Well I dreamed I was your lover
'Cause that's what I wanna be
I dreamed that every night
You dream only of me
We'll walk together along the sea
Hand held in hand
I told you, you were my only woman
And I'd be your only man
Singing, look towards the lovers
'Cause they are the key
Keep an eye on the lovers
And an eye on the warm sea

Bruce Springsteen
1970

Geoff Nagle

RENDEZVOUS

BRUCE SPRINGSTEEN'S 7th ALBUM

At presstime, Bruce's new album is reported to be titled 'Born In The USA', with 11 songs including the title track and a scheduled single, 'I'm On Fire'. It's understood that the E Street Band are rehearsing in May for a lengthy world tour, following the LP's June release.

THIS TIME MIAMI'S GONE FOR GOOD - OR HAS HE?

The main event of 1983 in the E Street camp was the departure of Miami Steve Van Zandt from the band. Kidnapped for the production of the 'Men Without Women' album, and appearing briefly in the unreleased movie of the same name, Miami has said goodbye, although he warns that the world may hear from him again if the time is right, during an E Street Band tour and on Bruce's new LP.

Meanwhile, it's been a busy year for his alter ego, Little Steven, now a full-time persona. With the Disciples Of Soul he toured extensively in the USA and Europe, returning to the continent to record and appear at festivals. The 45 'Lyin' In A Bed Of Fire'/'Angel Eyes' (EMI EA 155) was issued in May. After the spring tour the band parted company with the horn section, and released a 45, 'Solidarity'/'Under The Gun' (live) in 7" (EMI EA161) and extended 12" (EMI 12 EA161) versions, put out in Europe to coincide with the summer tour, and released in the US in winter.

Little Steven has a second album, 'Voice Of America', and a tour due this summer.

BIG MAN'S WEST RESTS: CC RESCUED

Clarence Clemons' club in Red Bank, NJ, closed after 18 months, and the Big Man released his first solo LP with the Red Bank Rockers, 'Rescue' (CBS 25699), and a single: 'Resurrection Shuffle'/'Money To The Rescue' (CBS A3803). A second 45 'Savin' Up'/'Summer On Signal Hill' (CBS A3928) (both Bruce tunes) was released in December, and in the US 'A Woman's Got The Power' was issued as a video featuring CC and Bruce. Clarence plans to tour with his group, but does not intend to leave the E Street Band. A European tour begins in Scandinavia in April.

MAX CROWNED KING STICKSMAN

Max Weinberg teamed up with writer Robert Santelli to co-author a book of interviews with drummers, 'The Big Beat', due for publication in May '84 by Contemporary Books, price $9.95. Mr Weinberg has no intention of leaving his band either.

TRASHY BUT FUNKY

Southside Johnny and the (no longer 'Asbury') Jukes released their first LP for Mirage, 'Trash It Up' (90113-1) in the US, and continue to play regularly in the North-East. They did one show in Denmark last summer but have yet to announce a full tour to support the record. The video for the title track was considered too explicit by TV censors, and had to be toned down.

SPIRITS IN THE WRITE

Some thoughts on 'Nebraska': the vocals are excellent, with more warmth and body, to my mind, than ever before. I love the guitar sound on 'Atlantic City', (for my money the best track on the album), I hope Bruce uses it again when the whole band is around.

After months of thought, I still can't decide about the lyrics: certainly the tone of the sentiments expressed is consistent with his previous work, a logical development from 'The River' - but is he really saying much? Bruce has always used vague generalisations (hopes for "a better life", to escape from the "badlands", etc), but on 'Nebraska' some of his statements become dangerously close to being facile: "I guess there's just a meanness in this world", "People find some reason to believe", and so on. Maybe, now that he's stated the facts so bluntly and got it out of his system, he'll get down to exploring more deeply the problems which he really only points out on 'Nebraska'.

Despite this, it's an excellent LP which is well worth careful listening. I doubt if it'll convert anyone who didn't like Bruce before, but true Brucebores (like me) should be well satisfied.

Tim Turner, Bushey Heath, Hertfordshire.

I can't understand why a Bruce tour hasn't been an integral issue in the General Election campaign. I'd certainly vote for the party who would give us more Springsteen.

Ray Smith, Middlesbrough, Cleveland.

While I enjoy my work, there are times when you wonder what the value of the life you've lived thus far is, has your presence really mattered... and I can't begin to say how often I've remembered (Bruce's show in) Memphis '78, and how that memory keeps me going; inspires me, makes me feel I can make a difference. I guess, most of all, Bruce's music gives me hope. In the face of everything, such hope.

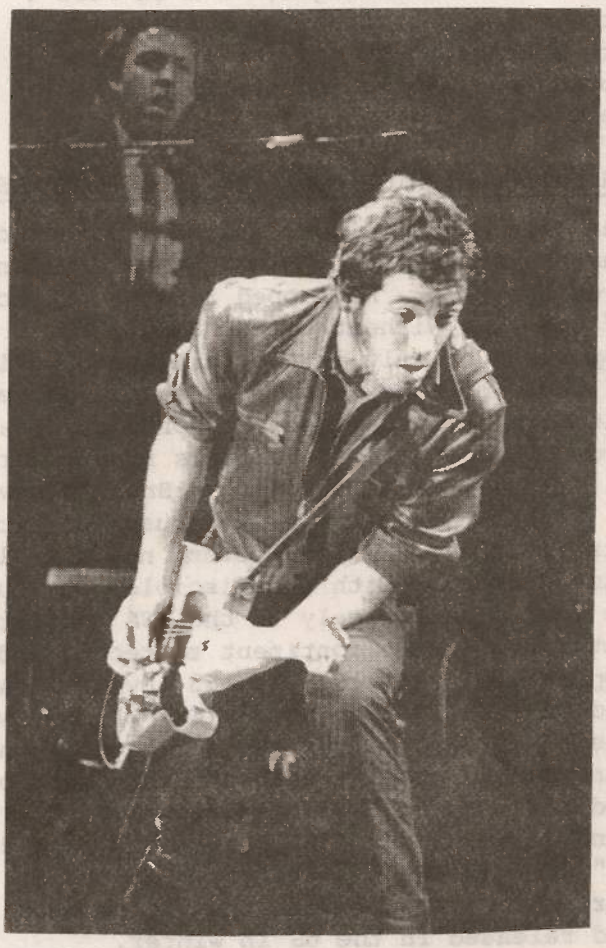
Jan Willis, Tupelo, Mississippi, USA.

I've heard a lot of rumours and it was funny to see that people pretty close to Bruce are only able to talk of rumours and gossip. People working for Bruce told a lot of stuff (about a tour beginning in November/ Bruce not renewing the contract with CBS/the new E Streeter: Bill Chinnock; the guy from Cats; somebody totally unknown; Sonny Kenn - like a lottery, y'know!). I guess they wanted to be seen as important and well-informed, but they are in no better situation than we are. Honest!

It seems to me that Bruce is now interested in living a normal life together with his old friends and a "little girl" he likes, and not to be the hero of a generation, who always speaks great words and always has to be an ideal. He just wants to be himself, and that's no longer "Bruce the future of rock'n'roll".

I became a fan a second time, but in another way. It's hard for me to explain, but as a private person he impresses me even more than as a rock'n'roller, because he lives the feelings he shares with us in his songs.

'V'



Geoff Nagle

Bruce & company TOUR '83

After Bruce's 'weekend' tour in spring/ summer '82, he went to Los Angeles in October to mix tapes for his new album, and also took time out to see a few shows, including Prince, The Blasters, and U2 in Philadelphia. When fellow E Streeter Clarence Clemons played with his Red Bank Rockers at the Keystone, Palo Alto on 3 December, the Big Man's boss joined him onstage for a couple of songs.

In 1983 Bruce spent most of the time back in New Jersey and New York, still working on the album. Although the club scene on the Jersey shore suffered the loss of Big Man's West and the Fast Lane, both of which closed, Bruce continued to play at weekends at the Stone Pony and other clubs, often with local bands the Diamonds and Cats On A Smooth Surface.

Bruce's most publicised appearance of the summer was at a Jackson Browne concert at Madison Square Garden in August. He came onstage for the encores, 'Stay', 'Sweet Little Sixteen' and 'Running On Empty'. Jackson also dedicated 'For A Rocker' to Bruce.

On December 28, Bruce was the unofficial headliner of an all-star jam at a Christmas 'Holiday Hurrah' benefit show organised by Richie 'La Bamba' Rosenberg. Performers included Southside Johnny, Nils Lofgren, La Bamba, Garry Tallent, various Jukes, Cats, Diamonds and others. The 'carols' included 'From Small Things', 'Santa Claus Is Coming To Town', and an extra-long 'Twist And Shout'.

The Dates: January - December 1983

The Venues: New Jersey: The Stone Pony, The Brighton, The Headliner, Big Man's West, Monmouth Arts Center

New York City: Madison Square Garden, The Palladium

The Bands: Cats On A Smooth Surface, Diamonds, Midnite Thunder, John Eddie & the Front Street Runners, Jackson Browne, George Theiss, Robert Gordon & Link Wray

The Songs: Heartbreak Hotel, From Small Things Big Things Come, Around And Around, Lucille, Twist And Shout, Long Tall Sally, Keep A-Knockin', Woolly Bully, Little Latin Lupe Lu, Stay, Sweet Little Sixteen, Running On Empty, Ready Teddy, Ain't That Lovin' You Baby, Jersey Girl, Blue Suede Shoes, Rockin' All Over The World, Carol, It's All Over Now, Tutti Frutti, Louie Louie, Santa Claus Is Coming To Town

Bruce will probably continue his oldies shows during 1984 until ready to tour with the E Street Band; the repertoire extended in January with 'Hang On Sloopy' and 'Boom Boom' as well as 'Proud Mary' and 'Ain't Too Proud To Beg', at Patrix, New Brunswick, with John Eddie & the Front Street Runners.

CAPTION CONTEST ENTRIES

THANKS to everyone who entered the caption contest in PB 61

FIRST PRIZE, a copy of the updated USA pocket edition of the 'Born To Run' book, goes to Tim Turner of Bushey Heath, Herts, for his caption to the CC & J.T. Bowen pic (Big Man's West page, top):

"Hey Bruce, where'd you get that crazy tan?!"

RUNNER-UP is Paul Limbrick of Bristol, who gets a 'Greetings From Asbury Park' postcard for his entry as the caption for the Bruce & CC (Rendezvous page) photo:

"You're right Boss, it is superglue!"

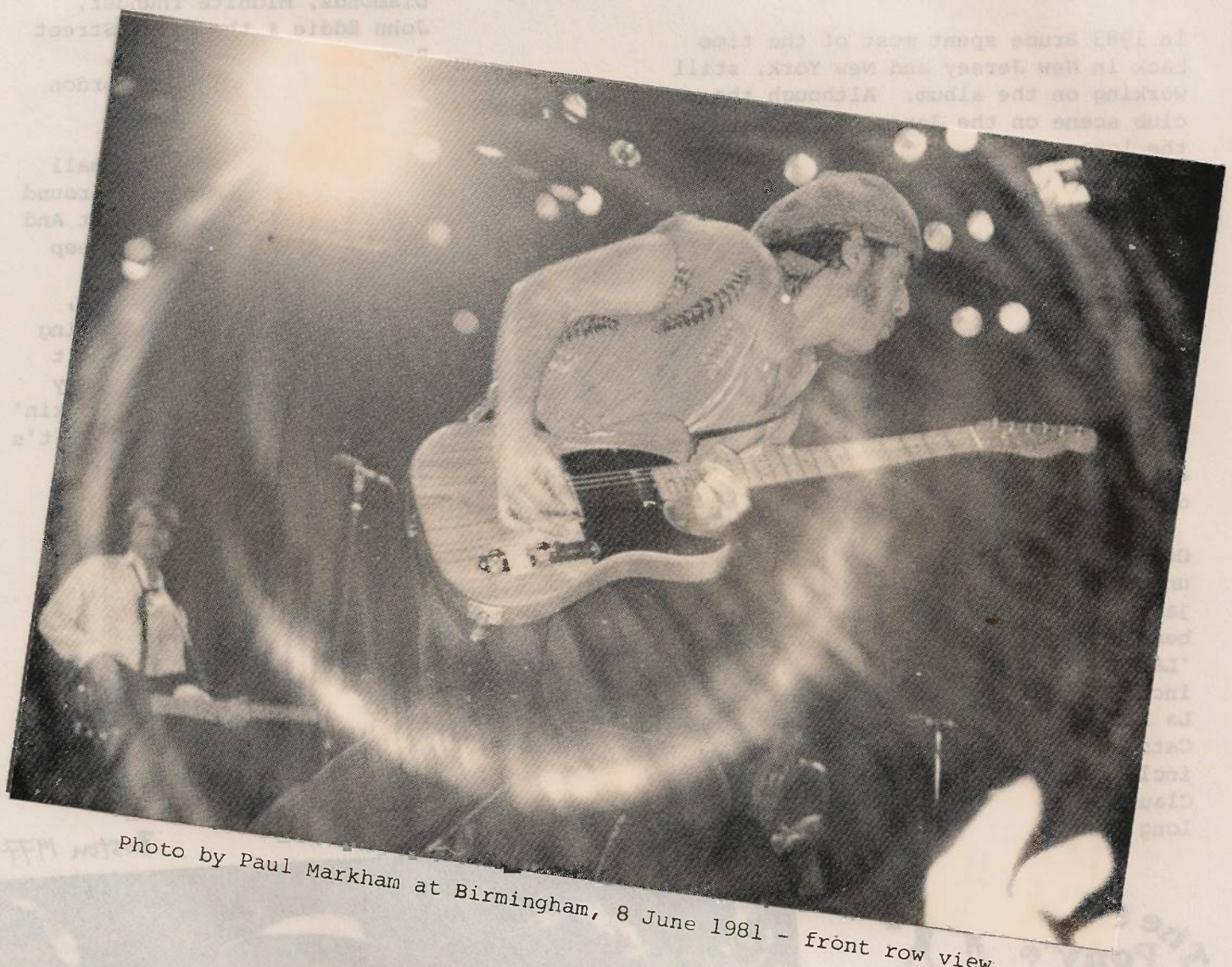


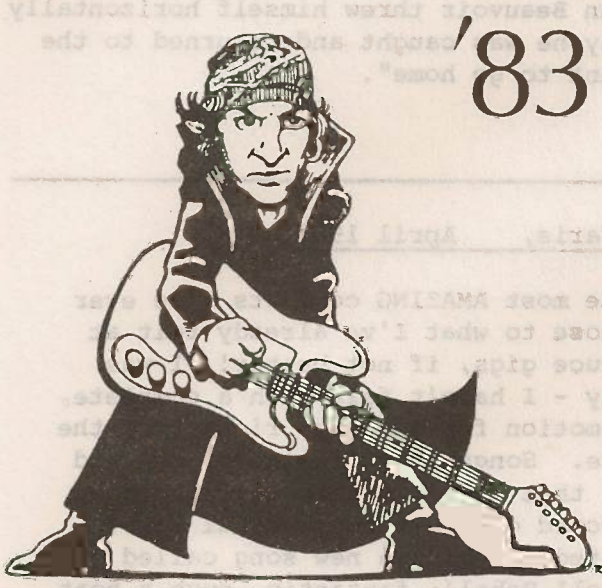
Photo by Paul Markham at Birmingham, 8 June 1981 - front row view

...ELECTION SPECIAL...ELECTION SPECIAL...ELECTION SPECIAL...ELECTION SPECIAL...ELECTION

Fourteen Springsteen songs featured in Capital Radio's Hall Of Fame 1983:

No 8	Born To Run	No 197	Because The Night (Patti Smith)
No 44	Jungleland	No 288	Racing In The Street
No 53	The River	No 299	Badlands
No 64	Hungry Heart	No 331	Rosalita
No 89	Point Blank	No 429	Independence Day
No 145	Thunder Road	No 431	Backstreets
No 196	Sherry Darling	No 444	Drive All Night

Little Steven '83 HIGHLIGHTS



Jeremy Benson

After his one-off British solo debut at London's Marquee club in October 1982, and his appearance on the German 'Rockpalast' TV show, Little Steven took the Disciples of Soul home for a winter tour Stateside. In the Spring of '83 they returned to Europe for a full tour. Here are some of the responses:

Hammersmith Palais, London, 2 May 1983

That night must have been one of the greatest, most uplifting experiences that I've ever had. You see, it was the first concert of a band that I really love, that I'd been to; I've been to other concerts but not anyone like Tom Petty, Bruce, Southside or anyone else. Anyway, this concert put me in a new perspective - I have now actually SEEN Miami Steve and not only that but I was only a few feet away from him. I was in the first row, between Miami and Monti Louis Ellison.

For me, during the concert - that man, the band, the music, the atmosphere in the place - just everything on that night - it took me somewhere. You know that somewhere, that place where you can say "This is where it's at." And I was there, Dan, because I could feel it inside and all around me and I didn't want to come back. I reacted in such a sort of hysterical way during the concert that afterwards I could hardly believe what I'd done. You don't think or imagine what's going to happen and no-one can describe the real feelings that you have because it's all so spontaneous. I was actually nearly moved to crying with such joy and ecstasy at some points, but I didn't because I went past that stage - sometimes you can't cry, sing, scream, clap or anything and then something happens and you can start dancing again. That something for me was when Miami looked straight into my eyes. He did that about 3 or 4 times and once he even pointed, I mean, he POINTED at me during one of the songs.

So, it doesn't seem much to anybody except me. You see I tell a few people about this concert and how he looked at me and everything and they don't care. It really is frustrating sometimes, you see most of them - they just don't understand. I can't tell you very well what it was like when he looked at me but it was like there was nobody else in the hall at that moment, it was just him and me and nothing else counted. I could almost hear him saying to me "Hey Tony, you wanna walk out on the street with me!" It was that sort of feeling - I could taste the bitterness evoked in the songs, and I could picture scenes from the songs. It was just so completely new to me. One day I'm going to meet him properly!

Tony Kenton, London

The Hacienda, Manchester, 4 May 1983

A very good night, even though the sound was not very clear - at least not where I was standing! The concert probably started between 10.30 and 11.00 p.m. It seemed to last about 20 minutes, but when I looked at the watch afterwards it was a quarter to one. Two hours long, but two hours short, I suppose you could say. The band seemed to enjoy themselves too, La Bamba was really swinging and Jean Beauvoir threw himself horizontally onto the fans during one of the encores. Fortunately he was caught and returned to the stage intact. The mood of the night was "I don't want to go home".

David Abberley

BACKSTAGE at Paris, Little Bob Story asked Little Steven to produce his next album. Steve said he already had three LPs to produce!

THIS TIME IT'S FOR FREE! • Max Athanase

Palais, Paris, April 1983

One of the most AMAZING concerts I've ever seen! Close to what I've already felt at Who or Bruce gigs, if not better! I was blown away - I hadn't felt such a complete, intense emotion for so long: right from the first note. Songs like 'Inside of Me' and 'Save Me' that didn't seem truly effective on the record came out so powerful live!

He started off with a new song called 'Rock'n'Roll Rebel': fantastic, such a beat, an impression of power, rolling on and on. The crowd were so enthusiastic, they took part in the whole thing, which is so precious to me - also due to the fact that it was a very small place, and we obviously all felt very intimate!

They played all the songs they did at Rockpalast, plus 'Respect' as an encore, with 'Take It Inside' and 'Can I Get A Witness'. Little Steven invited us all to "have a good time in Cannes", both at the gig and the film!

Cannes, 12-14 May 1983: free concert, and two premiere showings of the movie 'Men Without Women'

I saw the film the day after the gig, and I expected more from the film than just a filming of them playing various songs, and other stuff; but it was the fifth film I'd seen that day, and I'd got tired and had enough! So I'll have to see it again.

I thought it was going to be more than just a promotional film meant to get them known; I expected a kind of story/plot with characters based on those in the songs off 'Men Without Women'. But it's good on another level: Steve's origins, just like the flag behind them on stage. When you see him walking in a funfair, or with "Mama", it makes you think and see things from his point of view.

Max Athanase, Besancon, France

After a few premiere screenings, the movie seems to have been withdrawn; there are no plans for the scheduled videocassette version to be issued either.

In Summer '83, Little Steven and his horn section parted company, and the Disciples played a festival tour or Europe, ending at Reading. The new single 'Solidarity' was aired, along with two new songs, 'I Want Justice' and 'Out Of The Darkness'.

CC to the rescue

An interview with CLARENCE CLEMONS
in New York by Mats Brastedt
Originally published in AFTONBLADET
18 April 1983
Translation from Swedish by Mats Ericsson

Clarence was recording his first solo album, "Rescue", with his own band, the Red Bank Rockers. CC wants to tour with both Bruce Springsteen and the Red Bank Rockers when each LP is finished; so how can he do two tours at once?

- We've got a scheme so our respective plans don't clash.

Steve Van Zandt made "Men Without Women", and now it's Clarence's turn to do an LP. Will the band split up?

- We will always be together, me and Bruce in the E Street Band. When I joined I knew it was for a lifetime.

Clarence had never written songs before, but he's started now and finds it takes time. He always carries a small tape recorder for all the ideas he gets:

- It has simply become a necessity for me to start writing myself. I got a lot of things that I want to express. Bruce has been a great inspiration and teacher now that I'm taking this step. To have been his friend for many years has meant that I have learnt how a song is created. But while I'm struggling to finish one song, he has done a whole bunch, and a lot better.

Clarence Clemons is from Norfolk, Virginia, where he joined his first band, which still exists; the Vibratones:

- In all, during the years, it has had over 2QQ members. We played soul, James Brown and that stuff. We made one single - 50 copies - and it became a big hit on our block.

CC had a part in the movie "Rock'n'Roll Hotel", but the director was fired, the script re-written, and finally there was no place for him.

- I'm busy negotiating a new movie, but it's still secret so I can't tell you anything about it yet.

In 1981 Clarence opened a club in New Jersey called Big Man's West. Now it has been closed and it's uncertain if it will ever open again:

- It's so much more paperwork to look after than I thought. That's why I'm thinking about selling it. I'm not a drink mixer - I'm a rock'n'roller.

BIG MAN'S BEST

RESCUE
Clarence Clemons & the Red Bank Rockers
CBS 25699

'RESCUE' shows Clarence Clemons' devotion to hard-driving bar-room rock'n'soul and rhythm and blues. The latest "perfect bar-band" record, it's surprisingly polished and well produced by Ralph Schuckett. Another solid piece of the Jersey shore sound puzzle is slotted into place.

'Jump Start My Heart' certainly kicks the album off in overdrive! With the great Uptown Horns and its echoes of 'Nutbush City Limits', it'll get you out of bed for sure! J.T. Bowen sings powerfully throughout the record, especially on the gritty 'Money To The Rescue' and the punchy middleweight rock of 'Heartache 99'.

Stand-out tracks are 'A Woman's Got The Power' (c'mon 'Tube', let's see the video!) with its lyrical piano and smooth, rolling sax; a crunching version of that old chestnut 'Resurrection Shuffle' (with 'Ramrod'-like Clarence) and the latest British single 'Savin' Up'. This is Bruce's latest offering and the Sugar Ray Leonard punch on the album. It's a really tight song, beautifully produced and shows once again how Bruce can write in a 60s Stax'n'Atlantic soul/tight rhythm section vein when he wants, with sixties lyrics which is why some people think they're wimpish and generally suspect.

'Rescue' is certainly different from the stuff that the band were doing live in 1982. Then it was virtually an all-oldies set ('Heatwave', 'A Hard Day's Night', plus Otis, Wison Pickett and Bruce numbers - great!). Since then, the new songs fit together well, although it's a shame there are no long drawn out King Curtis-like solos from Clarence, like he was playing last summer. Still, it's the perfect driving record: you can imagine cruising down the Westway or hustling round Hyde Park Corner to the 'Shuffle'.

As with all the E Street Band's music, the Red Bank Rockers' album is passionate, committed, honourable and real. It's got the soul, pain, joy, warmth and ecstasy of pure rock and roll. Clarence has a lot to be proud of; so when is the British tour happening, then?

JOHN HERSOV

TRASH IT UP!
Southside Johnny & the Jukes
Mirage 90113-1

Is there something wrong with horn sections? First Steve dumps the Mambomen, to my total annoyance, and (in my humble opinion) the ultimate downfall of the Disciples. And then I hear that Southside's new album has virtually no brass, and from some reports, no soul either. So as you can imagine I approached 'Trash It Up' - tape version, it's still not released over here (thanks a lot whoever!!) - with a little hesitation, but at the same time the usual expectation with which I've always greeted something new from the Jukes.

'Trash It Up' unfortunately doesn't have a lot of brass, and suffers for it - a Jukes LP without the enthusiasm, antics and arrangements of La Bamba is bound to. But there is certainly no lack of soul in the one thing that the Jukes would have even if they turned a cappella - Southside's voice is as strong and forceful, soft and beautiful as ever; this is the one guy who can sing, whether it be deep blues, rock or dance, as in the majority of cases here, although maybe it would be better if you didn't listen too closely to the words!

Sure it's new ground and a new approach, and yes, I guess it may be too different for some (from the yells of "He's sold out" I've been forced to listen to). But for too long now Southside has struggled to find the success his record companies have demanded but which has sadly, and in my view unbelievably, eluded him, certainly through no fault of his own and certainly not because he leads a bad band! So he was forced to try a different direction. I for one understand his motives, and overall enjoy 'Trash It Up' a lot - I just hope quite a few others will too. Come on everybody, 'Do, do, do, do, do, do, do, do, do, do, do, do!'

DAVE PERCIVAL

P.S. Miss the Jukes live at your peril!

SOUTHSIDE JOHNNY

KING OF THE BIG BEAT

An interview with Max Weinberg by Roger Scott

14 July 1983

Tell me about the book - what's it all about?

Well, as you know we've been off tour for about two years now, and it's a dream I've had for a long time to in written form pay tribute to the drummers that I've always admired and in particular the drummers that inspired me to become a drummer when I was a kid.

All these heroes of yours - they each get a chapter in the book?

They each get a chapter, there'll be some pictures; and they seem to have been telling me things that they're slightly reticent about in other interviews they've done, because it's a musical slant and we're both drummers, and drummers in rock 'n' roll bands have particular joys and problems that maybe other musicians don't. We're always facing the backs of other people - we've always got guitar players and singers in front of us, so that puts you in a certain frame of mind. Drummers are generally in the background unless they're songwriters, they're great observers and you have to be able to pick up direction very well, you have to be very solid. And I'm finding that the drummers that I've been talking to, because of their success, are solid guys. They all speak about the simplicity with which they play. They're rock drummers as opposed to jazz drummers, and the best rock drumming seems to be an expression of restraint rather than an expression of expression, if you will. You have to get into that beat. We've called the book 'The Big Beat' because that's what it is, it's a big beat. They used to call Ringo's beat his jackhammer beat. It's an incessant kind of momentum that drummers create, and to do that you have to have a certain amount of restraint and a certain amount of desire to be in the background. And that's what creates great rock 'n' roll drumming.

That's you to a T, you've just described yourself.

Oh, thank you! I have?

I assume you don't get a chapter in this book. Do you interview yourself?

Well, conducting the interviews with Bob Santelli naturally experiences that I've had onstage come out. After all, when I met Bruce I was just sort of a talented amateur, and over the years that I've been with him I've learned quite a bit. I became seasoned, so to speak. Throughout the book there's a lot of comments by me, there's an introduction in which I discuss the reasons for the book, why I feel particularly strongly about the concept of the big beat, that rock 'n' roll beat.

Gary Desmond

What fascinates me whenever I've seen you is not only the restraint but how little you have up there. I mean, you have about the same drumkit as Ringo had in '64!

Exactly. Ringo was the drummer that did it to me. When I saw Ringo play I wanted to do that, I wanted to feel the joy that I saw on his face when he played on 'Ed Sullivan' in the States. And I've never used more than 4 drums - for my brand of drumming, anything more than that is getting away from the heart of that big beat. When Bruce introduces me onstage he calls me 'The King of the Big Beat' and that's the beat I know, that's the way I feel I can express myself best. It's also very direct, very simple, a physical thing, you feel it. What I try to do in my drumming is move people. And you move people, I feel, by creating a

momentum. For the type of music that I choose to play, you don't need a lot of drums. What you need to do is create that with 'playing in the pocket' - you need to create that momentum. You want people to dance. I've always played for dancers. Anytime you get away from the basic beat you're interrupting that dance flow, and that's what rocking music is - it moves you. You don't have to think about it. One of the greatest sounds of a rock band is when you're outside, walking towards a dance and you're about a quarter of a mile away from the hall. And you hear that something coming out, and you're not hearing the words, and you're not really hearing the music; what you're hearing is that beat. You're hearing that backbeat, you're hearing that snare drum crack through, you're hearing that bass drum pounding through your chest, and it's like the whole building is pulsating. That's the kind of thing I like to achieve - to keep it simple and direct, to the point.

'Nothing made sense until I saw Ringo'

What do you want to ask Ringo?

There was a certain relaxed quality with which he played that as a drummer, as a musician, I'm curious to know how he was able to achieve that so consistently.

Relaxation is what's gonna make that music sound confident, and if one thing The Beatles' music sounds, it's confident. And it goes along with what I think Ringo's personality was, a fun-loving kind of guy, and his music reflected that - it was a real joyous, very uplifting kind of beat. That's what I picked up on - nothing made sense until I saw Ringo on 'Ed Sullivan'.

When you hear a new song, can you strip away all the things above the drums? Do you go straight for the drum sound?

Well, not generally. You listen to the whole record to see if it's making it, and then you'll pay attention to the drums, to the bass or the rhythm guitar. It's a feeling thing - I think what makes a hit record is how it hits you physically, not necessarily thinking about it. If you have to think about it, it hasn't done what it's supposed to do.

I would guess you're not a great fan of drum machines.

Well, I've embraced the new technology, I've used them - I do a lot of session work other than playing with Bruce, and - it's like the car. A lot of people didn't think the car was going to catch on, and if you don't welcome it you'll get bypassed, and I think you have to accept it. I'll tell you a funny story - I've been in studio situations using, for example, a Linn drum, where the Linn drum has messed up and I've had to come in and fix it up! So the Linn drum isn't completely infallible - it's a great aid, it's like any other tool in the studio. It's exactly the same as multi-track recording - it changes things, you learn how to use it. I don't think the real personality of drumming is going to be affected by drum machines, and I don't think that the future of drummers are really threatened. It's a machine, it's got to be used by a human.

'There's a tremendous telepathy with Bruce'

When I go and see a show with Bruce and yourself and the band, one of the things that amazes me, and why I have to keep going back, is because every night is different, and there never seems to be a running order made out - you never see somebody looking at the back of the monitor at the list, and we never know which song is coming next, and it also appears that you never know which song is coming next. Is there some sort of code, or is it telepathy, or what?

There's a tremendous amount of telepathy with Bruce. It's a playing experience equal to none other I've ever been involved in. You have to be completely on your toes at all times - it's what Bruce calls our insurance, the fact that nothing is ever really planned. There's a general sort of list that we go by, that evolves over the course of a tour, but I've been in situations where Bruce has suddenly turned around and said play, for example, 'It's My Life' by The Animals - we never played it, we never rehearsed it, he just turned around and said 'It's My Life' by The Animals. And that arrangement that we came up with, that was used in the mid-70s, just evolved that night onstage. He'll do this, and he knows that he can do this because we're there to do it with him. You go for those type of things, sometimes you fall flat on your face, but you always go for it. And I know he feels, and we all feel that that's the type of thing that you get from this particular show, that it's never planned, anything can happen. Bruce falling on his face out of the piano at the end of the show - you don't plan those kind of things! There have been times where, in the middle of a song, we'll have been doing a particular little accent or a cut the same way for five years and suddenly one night he'll

change it to see if we're watching. So, you have to watch all the time. 'Cause with Bruce, the main thing is, you never know what he's gonna do, but you always know he might do something. People say "How can you go on tour for 11 months and do 200 shows, and not get bored?" He doesn't let it become boring. I have never been in an experience where the show has felt like it's been more than a half hour long (same here - Ed). They just zip by, it's unbelievable like that. And that's the thing that he and the rest of the band transmit.

Do you have any dates blocked off in your diary when you'll be out doing it again, even pencilled in?

Well, I usually get about 2 weeks' notice and I'm ready to go, so no, I really don't know. Y'know, the record's not done yet... one step at a time. We enjoy playing live, that's the ultimate thrill, and it's been a long time and everybody's anxious to get back on the road. We've been sitting in locally at clubs and things like that, just stretching ourselves, and I'm sure there'll be plenty of opportunity to see Bruce and the E Street Band.

You go out and do sessions, you and Roy, I think, more than anybody else. I'm thinking specifically of the Bonnie Tyler record and the work you do with Jim Steinman...

Over the last couple of years I guess we've just naturally gravitated a little more than some of the other fellas towards the session stuff. Roy, I'm sure you're aware, does a tremendous amount of work, he's on tour with Stevie Nicks right now, he's a brilliant piano player. Clarence is doing his own record at the moment; Garry's involved with a recording studio, Garry likes the behind-the-scenes things a lot. Danny, our organ player, is flying planes! And Steve, y'know, is with the Disciples of Soul. I enjoy doing session work, it's different, I do some different kinds of playing. I get a chance to sound... not like me. Maybe sound like a studio drummer.

Or it <u>does</u> sound like you.

Well, maybe a little bit of my personality comes through, but you get a chance to experiment. I enjoyed very much playing on the Bonnie Tyler record, that was great. It was a real creative experience, I had a lot of freedom to do what I like to do. I enjoy playing with drum machines. In doing these interviews I've been talking to drummers about the drum machine. Some find it very inhibiting. I don't, I find it an opportunity to not worry about having to keep time: because when you're in certain situations sometimes time-keeping pulls different directions. Well, with the Linn drum, you're locked in, you can relax a little bit more, even.

Finally, just choose me the track that you're most proud of that you have done.

'Ramrod'.

Why especially that?

That's the way I like to sound on record. That's my favourite drum track, one of my favourite Bruce songs. I'm a big fan of Bruce's music apart from playing drums on it, and that's just one of those songs that fulfils all my requirements for good rock 'n' roll. Y'know, I just like the way it sits in that pocket, I like the way the drums sound, I have a mental picture of what we were doing in the studio when that particular track went down. 'Ramrod' is the song, I love playing it onstage.

Thank you, Max.

Quite welcome!

AN INTENSE ROCKER

THOM PANUNZIO, assistant engineer on the "Born To Run" and "Darkness" sessions, describes working with Bruce in the studio. Translation by CHANTAL CONSTANT

"When I arrived on 'Born To Run' they had already recorded 30 tracks, they had selected about 10, mixed and everything, and at the last minute Springsteen had decided to throw away everything into the dustbin. So, when Jimmy (Iovine) and I came on the scene, the atmosphere was already intense, see? For 'Darkness', it was even worse; we recorded about 40 titles. Sometimes we stayed one week on a guitar, on a harmonica, mixing them, mixing them. But then you have to understand that then Bruce wasn't allowed any mistake. It was after the 'Time' and 'Newsweek' covers and the ensuing backlash. It was intense. Once, Bruce got so annoyed listening again and again to something he wasn't happy with, he squeezed his glass of Coke so tight he broke it and got pieces of glass in his hand. Another time, on the contrary, so overjoyed to have at last found the right amount of echo he wanted, he knocked a bottle of Coke over the console.

"Springsteen is a passionate person. A guy who only lives for what he does, who lives fully for it, as we say, and with a sincerity you can spend forever trying to find at fault. With him I learned thousands of things that I would never have found elsewhere.

"Often he would ask me mechanical words or slang expressions used by mechanics to put them into his songs. Or even for the sound and colour of tracks he'd ask me what I thought. For him, I probably embodied the people he wanted to reach. The audience. It complemented the views which Landau gave him. As for Landau, with him it was very abstract, very intellectual. He would spend hours discussing with Bruce about the structure and layout of the album, of the concept, of what was of use to the concept, of what might make things confused. Landau is in a class of his own too. Both of them together, that's really something. It's... intense."

"I'm talking about intensity for 18 hours a day, seven days a week, for three months, six months, for one year, for as long as Bruce thinks necessary. With Bruce, you get into his stride, it's the only thing to do and you understand why he bans dope around him: if a member of his circle were caught having a little puff on a joint it would cause a scandal. Don't mention sniffing something! We'd have a murder. With the atmosphere he creates, anyway, you can't think of anything else. Your only concern is the record, your only relaxation is the record. It's the 'Springsteen syndrome'.

MEANWHILE,

in the Power Station, NYC...

Report by R.U. LUCE

Landau paced the studio floor, biting his nails. He turned to the figure seated at the piano, quietly strumming an acoustic guitar amid pages of notes and sheet music scattered on the floor, while the band lounged in a corner.

"Bruce, the natives are getting restless - they need a new album. How much longer is this gonna take? We've already had the Power Station block-booked for two years".

The musician grinned: "Hey, Jon, relax: don't eat your heart out, man. Everything's gotta be ready, that's all. Remember, the release date is just one day, and - "

"I know, I know," gesticulated the producer impatiently,"'the album is forever. But we haven't got forever!"

"Take it easy, OK? Listen, I'm stuck for a title. How about 'The History Of The United States'?"

"It figures," commented Landau drily. "It's taking almost as long."

THE KEY TO THE UNIVERSE

Bruce Springsteen interview with Constant Meyers for Muziekkrant Oor, Brussels 29/4/81
Translated by Albert van der Sanden and Rene Sligers

The second night you played a different show from the first one, why?

Well, the first night we played a set we've played a few times already, the song sequence fits well. The second night we played a new set, maybe the songs didn't follow each other that well, but there were moments which were better than the first one. That's the reason why I changed the set, besides, I wanted to do something different because I realised that there were a lot of people who'd been there the night before. Both Dutch gigs were the gigs we've been looking forward to most, 'cause they've been almost one long show. I think I liked the second night better, that night I had a better feeling.

The song sequence in the first part of the first show showed a clear concept; from dreams to a disappointing reality, to solidarity in the promised land. This sequence was missing the second night.

Well, we opened the first night with 'Follow That Dream', which was the frame of the whole show. The whole show is put together similar to the construction of the records; the second night we opened with 'Run Thru The Jungle', which is in fact the opposite of 'Follow That Dream'.

Had the reaction of the crowd during the first night made you change your show?

No, not really. Every crowd is different. On both nights I felt real full, as strong as iron. When the crowd jumps up and gets excited instead of sitting down and just listening, that doesn't touch me as much as in the earlier days. I know exactly what I'm doing, what I'm singing up there. You see, I come up and present my show; of course, you work up to an involvement with the people, but you got to present your ideas. At the end of an opening song like 'Follow That Dream', a strange feeling comes over me, like I'm right in the people's heads. That's the reason I start with that song, although really it's too slow to start a show, but because of that you make the people a bit doubtful, I see it as catching a deep breath, before making the big jump. 'Run Thru The Jungle' has the same effect, 'cause this song radiates the same mood of intimacy. But at the opening of a show, people don't expect intimacy, they want to get excited together, they want to jump up. So if you start calm, you take the people close to you from the beginning. Back in the States we've never done that, that's why I think that these shows are better.

So you start with a piece of meditation, like John McLaughlin's minute of quiet?

Something like that, especially with 'Follow That Dream' everything falls off me, so when I've finished it, I think "That's done, now we're gonna hit it!" The strange thing is that you feel you need guts to do that. But to take that risk gives me strength.

At the beginning of 'Independence Day', 'Factory' and 'This Land Is Your Land', you gave three of your visions of the American Dream, the first night an intimate story about your father and grandfather, the second night you spoke about trying to see Elvis shortly before his death. Were you not afraid that stories like that would come over a bit stilted to Europeans?

When we reached the point of leaving for Europe I told the band that we couldn't play 'This Land' in Europe. Well, I sing it now because I think that everybody can feel a certain alliance with this song, as well as the place where you live. Even if you don't agree with the government, or things in society, you can still feel a sort of alliance with your country, for instance you see that during wartime, 'cause every human being feels connected with a place. 'This Land' is about that feeling and about decency and respect. That song keeps a promise. This promise is one of the most essential characteristics.

The feeling of optimism towards society and its chances lies on a higher level in the United States than in Europe.

I'm not so sure about that. The promise as such is connected with human nature and everyone's longing for redemption. It's about proving your own possibilities; together with that there is also a feeling of solidarity, if it's only the possibility to pass on your own happiness to others, hoping that with sharing you can stimulate others. Boy, that song is so touching.

In Holland it was a kind of party-hit by Trini Lopez; Woody Guthrie is almost unknown.

That was like somebody in Europe, who asked why I used Status Quo's 'Rocking All Over The World' as an encore. I said "Gee, I thought that song was by John Fogerty", but it doesn't matter; in the States, Lopez' version was a hit too. What does matter to me is that it has been used as phoney flag-waving, while the essence of that song has to do with the struggle for life. It doesn't say anything about a statement, but a challenge, a question. We put it in the set after I read the Woody Guthrie book. That man wrote such a lot of great songs.

Why did you do 'Stolen Car' only on the first night?

Well, the second night we did 'Racing In The Street'; we've played 'Stolen Car' only a few times, though it's one of my favourite 'River' songs. I got to be in the mood to play it, to hit it.

Besides the horrible theme of the song itself, it amazes me that you, while you're in quite a comfortable situation, you've been able to maintain such a sharp outlook on suffering.

Everybody is afflicted with something, nobody is happier than another. Everyone bears expectations and fears. 'Stolen Car' has to do with the fear of isolation, a fear which everyone has, and which gets worse if you can't find the reason for it.

You give the impression that you 'live' with the public.

Yeah, I don't know; what we do, what we offer happens within an ideal situation, we reach a lot of young and older people all in one crowd. People who react differently to things seem to have a common interest. When the houselights go up I get the feeling that I belong to all these people and the people to me; this solidarity is what I'm after. In the States this means a community which acknowledges that everyone is different. If you're reasonable and being guided by human values, there's a common interest in the recognition of the variety of people in a community. It's about having respect for somebody else.

ROCK'N'ROLL MEANS: DON'T GIVE UP!

At the same time you deal with the impossibilities of life. Your river doesn't just flow from A to B, it's at the same place at the same time and it's also a dividing line.

The essence of 'The River' is militancy. Saying that you never have to do anything because you'll never reach the promised land, that's disastrous; it's about the old saying that 'life is the living'. By living you get a notion of certain values and of yourself. In the struggle to make an ideal true you find a meaning, by living you're searching for that meaning, that's what it's all about.

What meaning is behind the disappointments that your characters in your songs come across?

To face failures is one of the most important things that you have to learn. You have to face disappointments so that the fire that burns in you doesn't go out. You have to straighten out your problems. Those who take up with this are on this side of that slender lifeline; those who don't fight it will fall. They exist, but they have lost their strength of mind.

Is this why 'promise' is the key word in your lyrics?

To me, rock 'n' roll means: don't give up! Losing hope is becoming our greatest threat. The appearance has to be held up. The feeling that life holds a promise gives it a meaning and has to be respected.

Then what exactly is it that makes life worth living?

Good question! (laughs, enthusiastic) It's different for everybody. I can't think of a good answer to that quickly.

I meant in relation to the characters in 'The River'!

The point is that the meaning of life has to be found by living it. It seems in life that the disappointments are big and the victories small. Still there is something left, it's like a sediment, your biography. It fills you with a heart of stone. You start being someone; you get a sense of identity, what you want and what you believe. A lot of people never reach that stage because the walls are as high as life. I'm concerned with trying to destroy those walls so that people can meet themselves, see! In 'In Dreams' it says "Every man has a right to live / A right to a chance to give what he has to give". But what do we see? Crippled personalities, people who've never made themselves complete. They lock themselves up, filled with anger, and they join the National Socialists or the Ku Klux Klan, searching for an identity, a belief!

From your records I understand that "the streets" form the stage for that hunt for an identity.

Yeah, that's where you find the John Hinkleys. People who search outside themselves instead of on the inside. That possibility hasn't been presented to them in an understandable way.

When you were talking about your old man and his old man, you said they spent their lives in a factory, because of lack of information about the forces controlling their lives. Isn't the same thing happening to all of us, but from an excess of information?

You have to learn what is worthwhile and what isn't. Despite the excess of information, lack of knowledge is still contrastingly extreme. In school you learn a million facts without getting a straight understanding.

Who teaches you to sift that information?

PEOPLE DON'T KNOW WHAT THEY CAN DO

You build up a system of values. Through values you can get the information. Such a system is - I hope - based on human values. Before 1975 I could hardly put my ideas into words. I wanted to make records, sound like Phil Spector, and other things. I have relatives who can't put their wishes and dreams into words, but they can feel intuitively what's good for them, what their expectations of life can fulfil. People don't know what they've got inside them and what they can do with themselves.

Your solidarity with people can be heard in all your work, while you've obtained a lot yourself.

Whether somebody has a lot of money and the possibility to buy things which he thinks make you happy, makes no difference to me. I'm concerned with poverty of spirit: mental poverty. Of course social injustice does exist, but the difference between dying like a rich man but poisoned with drugs, like Elvis, and dying like a poor man with an old coat - that's what it's all about to me. There are all sorts of poverty and richness. A lot of my friends don't have a thing, but they know how to stay alive.

George Hill

Religion? I don't know the causes that that have brought me here. The only thing I know is that when I was a kid I heard something and what I heard was more than I could think of at the time. Though I knew it was important enough to me to fight for. I went back to Hank Williams and Jimmy Rodgers, to soul and spirituals. Suddenly I found what I had heard back in the old rock 'n' roll records. Or read in that fantastic book 'American Dreams, Lost and Found' by Studs Terkel, or seen in the movie 'The Grapes of Wrath'.

Don't you have the feeling that your childhood comes back to you, including your religion?

MY CHILDHOOD NEVER LEFT ME

It never left me. You carry that with you for the rest of your life. Religion I don't really feel tied with, because my Catholic education taught me to have fear. This is a religious experience in which you don't look up to heaven but to the people around you.

Could your attempt to escape the dogma of your childhood be your most important motivation?

I still remember what first frightened me: the devil. When my grandma said what the devil looked like, I got so scared, I thought he lived on our pavement. I never had the guts to go out alone! I was truly convinced that the devil was on my front porch! That kind of fear is demolishing and shameful because it darkens the spirit of religion. In spite of it all I like to walk into a church if I want to. Not for what happens on the altar, but to experience the feeling of people around me. In Spain I walked into a beautiful cathedral; when I looked up I saw a lot of details that quite struck me. The atmosphere was so immense that being in that church gave me a bigger feeling of infinity than heaven outside.

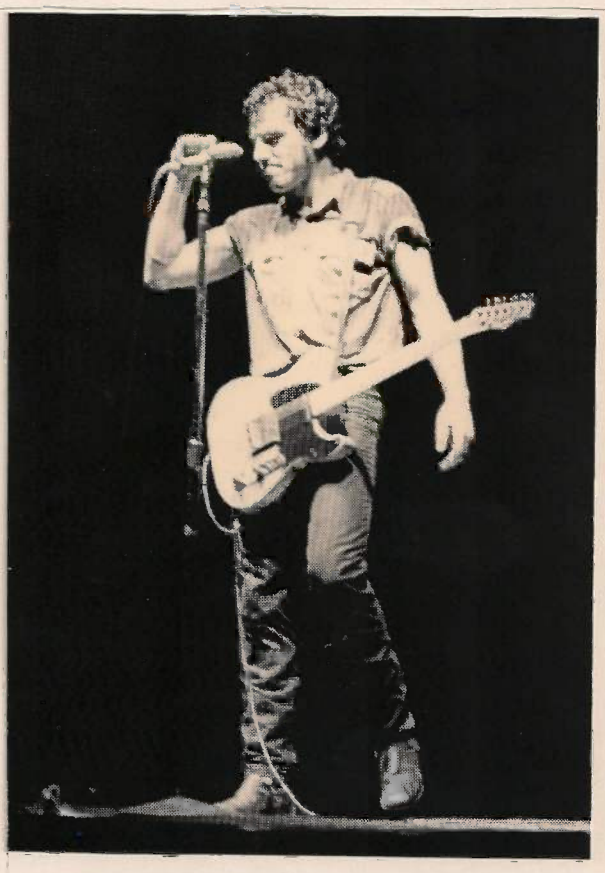
Has that something to do with a feeling of eternity? With conquering death?

No, it's not a feeling to do with not having to die. It's a feeling of being part of all that lived, died and was followed by new life. It is even the opposite: a feeling of mortality and in what way you're part of all things.

During 'Stolen Car' a lot of people held lights up. It gave the atmosphere of candles in a mass service.

Yeah... it's something. (Laughs briefly)

Geoff Nagle



Geoff Nagle

THE MAN WHO FORGOT BRUCE'S AUTOGRAPH

Interview with PATRICK HUMPHRIES by C. Cruz, 30 January 1984

PATRICK HUMPHRIES is a freelance journalist who's worked with New Musical Express, Melody Maker and Music magazines. He has written books on Fairport Convention and Simon and Garfunkel. He is the co-author, with Chris Hunt, of a new Bruce Springsteen book due out this summer. He is also a *fan*, and talked enthusiastically to PB about the book and Bruce.

"I was on the dole when I heard 'Born To Run' - I was driving, and it came on the radio - classic!

- I was lucky and saw him in New York when 'The River' came out: Thanksgiving night 1980, home turf, Madison Square Garden. You can imagine the extraordinary reception; it really was your past, present and future flashing before you; and tears, and everything. They opened with 'Born To Run', which you're just not prepared for! And the 'Broooce' chant - it really does sound like booing, first time you hear it, and you think; maybe he's not that good tonight...! It was the best artistic experience of any sort I've ever had; everything I ever wanted from rock'n'roll. I don't think a live performer can rival him for intensity, passion, commitment and sheer enjoyment.

- The basis for the book came when I was asked to do a retrospective piece on Bruce in Spring '81, when it was announced that he was coming; when the dates were cancelled, I had to expand what I'd done to cover the pages reserved for an interview which never happened.

- I reviewed Manchester, and went to three of the Wembley shows. I met Jon Landau at Manchester, and he remembered my name at Wembley. Barbara Carr asked me if I'd like to meet Bruce, I did my usual objective "I think you're wonderful", you know! I joined the line for autographs when he came out in the van, with my junior reporter's notepad; and Landau saw me and said "Hey, what are you queuing up for? You should've got his autograph backstage!" I said, well, I forgot, you know? He said, "Hey, it's OK, Patrick", putting his arm around me, like it was really important, and said "Hey Bruce, look who's here!" and Bruce said "Hey, Patrick, how ya doin'!" I said I'd been hangin' around - "That's real dedication, that" he said, and he wrote out; "to Patrick, above and beyond the call of duty, Bruce Springsteen"!

- The original idea was to do the book with Paolo Hewitt: doing a bootleg feature in MM in '80 I got in touch with other collectors, and I met Chris Hunt through Lawrence Kirsch, in mid-'82. By the end of '82, the idea was that he would do the legendary 'Bruce Files', and I'd do an introductory essay, plus rare photos, memorabilia, cuttings, posters, and everything.

- Originally the biographical stuff was going to be kept to a minimum; there's an introduction saying why I think he's great and important and fun, then going straight into 'Asbury Park', and so on. I only wanted to touch on his life in as much as it affected his music. It's terribly easy, if you're a fan, to assume everybody knows everything, and obviously we're trying to reach as wide an audience as possible with the book, not just selling to the converted. I think a lot of people who only got into Springsteen on the 'River' tour don't know much about him. A lot of biographical information is in Chris' part anyway - he's done it as a fan, and probably knows more about Bruce Springsteen than Bruce Springsteen does! I've done it as a journalist; as a fan and a critic, so it is objective. Obviously Dave Marsh knows Springsteen, he's got the quotes, the inside access; and it's a fine book, managing to be subjective and objective. I did write and request an interview, but he stopped doing them after the 'River' tour. Marsh's book does include 'The River' in its rewrite, but it's not as comprehensive as I think he'd have liked. So we work on 'The River' fully, 'Nebraska', the solo E Street Band stuff, and especially the impact of Springsteen on Europe, that angle in the context of the period, as a legendary rock'n'roll saviour.

- Basically, he's a boring guy; he genuinely only comes alive in the studio or on the road! There's the odd anecdote, and he's Mr. nice guy, a rock'n'roll fairytale; but over the years, there's only been the one Bruce Springsteen Interview: how rock'n'roll saved his life, and how it can save yours, follow dreams, and so on. Without meaning to simplify it, there's not really a lot there once you get away from the records and the gigs. That he inspired such deifying

dedication on the evidence of remarkably low output, is interesting.

- It's a chronological thing, from 'Asbury Park' to 'Nebraska', putting him in a context of American art: the movie influences, like John Ford; Edward Hopper's paintings; writers like James Agee in the '30s; elements of Scott Fitzgerald. For a self-confessed non-intellectual, there's a lot of influences there. The danger is of inflating someone, being too intense, serious and intellectual.

- Hopefully, it'll appeal to both collectors and new fans: Chris has put almost everything you could ever want to know about Bruce Springsteen in, and I say why I think he's the prime exponent of rock'n'roll. Bootlegs are a touchy subject because they're illegal, of course - but in talking about the fans' dedication, and key songs that were never released, you have to touch on bootlegs. He's probably the most bootlegged artist in the world - on video too. You get an insight into his craft with the amount of unreleased material. It's great that he cares so much about it, but he can be too painstaking. 'Nebraska' was raw and unexpected, which was great, but I'd rather have duff notes and muffled lyrics, and have something out! He proved with 'Nebraska' that people don't necessarily want the wall of sound, despite the pressure on him.

- I feel that 'The River' is his perfect LP, there's diversity and maturity, whereas 'Born To Run' is very much an album of its time.

- Working titles are 'Reasons To Believe', or 'Tramps Like Us', and 'Fire On The Fingertips' - I think that's got an urgency to it.

- Before Christmas, we agreed on an early summer publication: obviously it would be ideal to coincide it with an album or a tour, but we wouldn't do a hasty rewrite to cover anything else, apart from trying to be right up to date on Chris's side - including the fanzines! Fanzines are so useful for rock journalists, especially as a fan myself, for providing research. It's very interesting and provides a service - the only danger is it can become an obsession.

- After you've seen him live there isn't anybody else who could touch the zenith to which he took rock performances. In that four hour show you have everything, the sheer exultation of being alive; the intensity never slipped for a minute, whether it was a real out and out rocker or a thought-provoking ballad.

- It's a very good book (not just 'cause of my essay!); with Chris' stuff, you've got a goldmine there - the temptation to put just that out means it would only appeal to the real hardcore fans. I think there will be something for everyone - I know I'd buy it!

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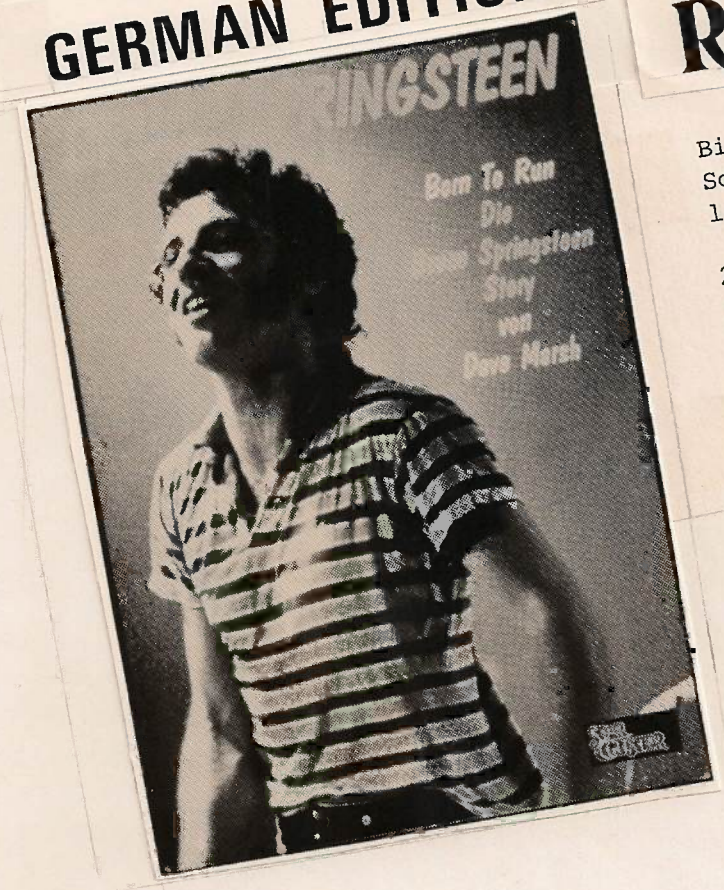

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Biography of Bruce Springsteen with expanded Song Index up to 1982 and Tour Index up to 14 September 1981.

200 pages with 160 photos (some published for the first time in this book).

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BACKSTREETS

CHRISTMAS HOLLIDAY: While touring in the States, Roman Holliday guitarist Brian Bonhomme had a seasonal surprise: a friend arranged for Brian's hero Bruce to drive from NJ to spend the evening with him.

ASBURY JOKES: During a Cats On A Smooth Surface Sunday show at the Stone Pony, Bruce was the only entrant for the regular joke-telling contest, with a prize of $25. After a few minutes of Italian jokes, he left the stage without claiming the prize, reportedly booed off but more likely "Brooooce"d off!

EMMYLOU HARRIS told Hot Press magazine: "'The Price You Pay' probably couldn't be done wrong, because it was done by Bruce Springsteen, who wrote it, and his version is wonderful. When I heard it I suspected that it was a country song, if I took out the last line."

BIG SCREEN SPRINGSTEEN: 'Baby It's You', a film by John Sayles which includes some footage shot in Asbury Park, features 'It's Hard To Be A Saint In The City', 'E Street Shuffle', 'Adam Raised A Cain' and 'She's The One' in the soundtrack. Also from the Jersey Shore, a movie called 'Eddie & The Cruisers', using music by John Cafferty and Beaver Brown, has Southside Johnny as musical consultant. The soundtrack LP marks Beaver Brown's long-awaited first album, and their second ever release. Meanwhile in Winnipeg, Canada, 'Cadillac Ranch' was used as the theme music to 'All-Star Wrestling' on TV.

THE SESAME STREET SHUFFLE: 'Born To Add', a Sesame Street album with two Bruce/Clarence type muppets striking the 'Born To Run' pose on the cover, features Bruce Stringbean and the S-Street Band, amongst others.

BRUCE, Clarence, Max (and wife Becky), Steve and Richie 'La Bamba' Rosenberg have all been working out at an East Coast fitness centre, HEAR, in preparation for touring.

HUNGRY HEARTS: A restaurant bearing the proud name 'Springsteen's' is due to open in Shrewsbury.

DARKNESS ON THE STAGE: Berkshire's ZAP theatre company have produced a play by Nigel Townsend about the mystery of Karen Silkwood's death, called 'Darkness On The Edge Of Town'.

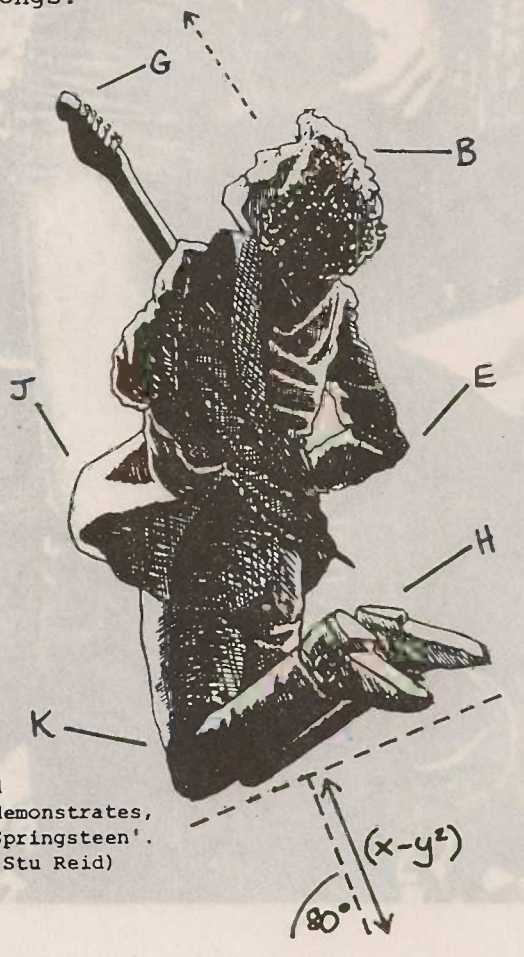
PROFESSOR ROY BITTAN seems to have been working non-stop between recording sessions for the latest E Street Band platter. As well as contributing keyboards to albums by Jim Steinman, Meatloaf, Bonnie Tyler and Stevie Nicks, he's found time to produce the debut album by Chris (son of Henry) Mancini, and to tour with Stevie Nicks in the States.

MIGHTY MAX, also included on the Bonnie Tyler LP, has apparently been on the road with Ms Tyler. Max and Roy also backed Bonnie for a guest spot on the Bob Hope show.

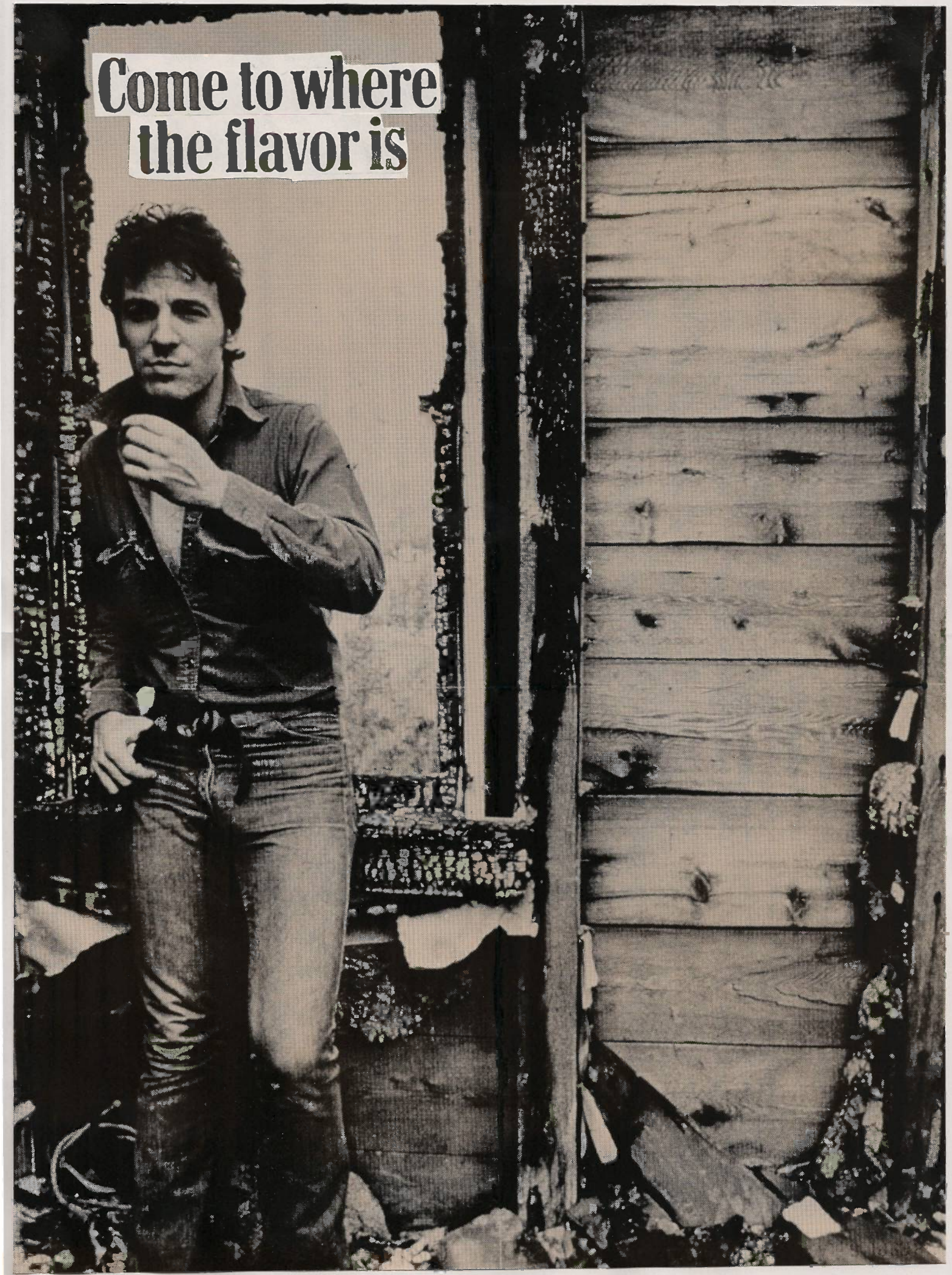
GARRY TALLENT has been producing with Tony Bongiovi, while Clarence Clemons made guest appearances on albums by Ian Hunter and Joe Cerisano.

INDEPENDENCE DAY: Bruce spent the 4th of July holiday celebrating on a hired yacht off the Jersey coast. After buying a portable cassette player from the beach to provide party music, he ended up in the Stone Pony until the small hours.

THE ABBEY HABIT: Steve and Max went to see 'The Beatles At Abbey Road', a video show narrated by Roger Scott. They both agreed that the early material resembled Bruce's latest songs.



American fan John McKenna produced 'The Air Guitar Handbook', which demonstrates, amongst other poses, 'The Flying Springsteen'. Our apologies to John (and artist Stu Reid) for this impression of the idea!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